

NEW YORK CLIPPER

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THE TICKET SPECULATOR.

WRITTEN FOR THE NEW YORK CLIPPER
BY MARK MEREDITH.

Of modest men the meekest,
He stands upon the pave;
The bills betwixt his fingers
He gives a gentle wave,
And charges double prices
With heart of nerve so brave!

His seats are first and foremost;
The diagram he shows;
The regular "first night"
Invariably he knows;
He captures each dollar
Within his Sunday clothes!

Though winter snows be falling,
He stands knee deep therein;
A kindly benefactor
You'd think him from his "chin."
Yet with his oily gammon
He's simply out for "tin!"

I wonder where he sleeth—
Or does he ever sleep?
I wonder what he eateth?
(Just here he makes a leap
To sell a brace of tickets
Superlatively cheap!)

I had a dream one midnight,
I thought that I had died;
Through space I wildly wandered
Till light I had descried—
When suddenly a spirit
Was walking by my side.

"Ah, ha! Here, get your tickets!"
Came a familiar cry,
There was the ticket seller
With same old manner spry!
"There's standing room only—
How many will you buy?"

THE STAR'S HUSBAND.

WRITTEN FOR THE NEW YORK CLIPPER
BY LULU PRIOR.

[CONCLUDED.]

"We prowled around and watched the house for a week longer, and picked up much valuable information. We found there was an old man a comin' there quite often, and that he was supposed to be the father of the live baby, which we knew he wasn't. We heard, too, that he was an old bachelor with heaps of money, and that he loved this baby so much that he had agreed to come there on a certain day, with a lawyer, to draw up a will leavin' all his fortune to this false heir, besides makin' the young woman safe in case he should suddenly die. The old woman had worked this for a sure thing, I have no doubt, for though he were the right sort of old chap with his money, he looked as if he might drop off any day. Oh, she was a smart one, that old woman, and she engineered that beautiful!"

Jukes here arose and rolled, in his sea dog fashion, across the floor to where Sylvia sat. Raising the mass of sliken hair that hung upon her neck, he displayed a livid scar and several rude marks of the tattooing needle.

"I saw the old woman put them brands on with injin ink, and the scar's a burn the baby got in the train wreck," said he, coolly dropping the tresses and resuming his seat and his story.

"When we heard this appointment made, and saw the child branded for identification, we made up our minds that the day the will was to be drawn was just the most profitable day for us to make our call on the family. They might need us for witnesses, Bill said. But they didn't have any use for us, as you'll learn if you listen. Well, we called prompt to the day, and I'm blest if the old hag didn't try to make us believe she didn't know us, and hadn't even seen us before; and when we wanted to go into the house she wouldn't have it at first, and threatened to send for the constables, and have us locked up for tramps. 'O, come, now,' says I, 'we've come to see the baby—our baby, which we brought here. We know its family and relatives, and, bel'n' good, kind hearted souls, we've come to get it and take it to them since its mother is dead.' 'The baby's dead, too, and was taken away to be buried with its mother,' says she, but fainter this time. 'Oh, no, it ain't, it's right here,' says Bill, 'and it's your baby rigged up in its togs what's dead.' Then she grew pale and let us in, and she and the young woman treated us like princes. They begged us to keep their secret and wanted to know our price for keepin' mum. While we were talkin' this over they laid out a banquet for us, and when they heard that we knew all about the will, and the game they were workin' on the old chap, they were more polite than ever."

"Bill did more drinkin' than talkin', but I was more cautious, for I didn't have no confidence in that old woman, nor in the young one, either, when I see the looks they exchanged between 'em. They were too free with their liquor to make me feel right, and when they insisted on our takin' a final glass of wine, at the end of the banquet, I only drank a cup of mine while Bill gulped all of his down. In a few minutes he rolled off his chair helpless and I began to feel that I was goin', too. 'Bill,' says I, 'get up—don't let's stay here to be puzened with drugged liquor.' I sprang to my feet, but I was dizzy and helpless. I tried to stagger to my pal, but before I had taken two steps the women seized me from behind and were hangin' to my neck. At the same time I felt a wet cloth pressed across my face. I knew by the smell that it was chloroform, and I had the sense to hold my head down and try to hold my breath; so, although it laid me out, I was only in a kind of a dream; helpless, speechless, but able to hear all that was going on around me. I knew they were dragging me and Bill to the cellar, and I felt every bump as they hauled me by the heels down the steps into the cold, damp, vault like place, a cavern which had not been used, probably, since the days of the first settlers, but not a word nor a groan could I utter. I remember calculatin', too, in my dreamy state what might be the result to all of us if one of them

big cartridges Bill had in his pockets should go off. But they didn't, and after they had fired him into a corner I heard him snorin' away quite comfortable. Then I heard the women, who had paused near me, to get their breath, calculate that we would sleep there till morning, after the will had been drawn and the old fool had gone. Then, the old woman said, she could make her terms with us.

"It must have been two hours before I came out of my trance. Then I groped around to Bill, shook him up and stood him on his feet. He came to in a dazed sort of way, after a long time, and we began to grope about the place for the stairs. Suddenly, Bill gave a wild yell from the dark, in a way back

barred our way, and a sick terror came over me when I see the spark of the fuse sputterin' and heard him scratchin' his way back; but if I had known he had lighted fuses on both the cartridges I would have given up for good, right there. There was silence for so long a time that I thought the mine was a failure; but suddenly there came an ear-splitting report, a heavy rumble, and we were covered with clay and loose stones in showers.

"The air was stifling, but through it all Bill let out a yell of triumph. I looked. The rock had disappeared. There was the daylight, and a hole big enough to let us both through. The explosion had done more—it had blown down the wall of the tunnel on one side near the entrance, exposing to

where I knew I had only to insert my pick to open my treasure house. I wished I could own this property; then I could work as I pleased. With this object in view I felt my resentment against the old woman for the scurvy trick she had played us cool off. She might help me attain this, for a man with my record couldn't dare make an open offer to buy real estate. I made a few inquiries. The neighbors said the house was occupied by an old woman who had been regarded as insane ever since her daughter had died, leaving her child, a little girl six years old, to her care.

"It was just as they told me. The old woman was crazy, and did not know me; and, more than that, she was down with her last illness when I arrived.

sneaked around to gather up what I could of my treasure, I was shot at and chased off the place like a robber. Then, says I, this thing has got to stop; that I will not be ruined in this way; that she must listen to reason. I come here, and help her out of a scrape, as usual, and what does she do when she hears the whole situation as you have heard it? She refuses to go back and claim the house, to get it in her possession only long enough to let me make what diggings I want to, and to gather up poor Bill's bones."

"Now that you've told it all, and truly," broke in the actress, hysterically, "let me repeat, I will not touch this estate—I will not be a party to this fraud."

Il. Cecil Randolph had recovered his composure by this time, and there was a bright business glimmer in his eyes as he asked: "But why do you tell me all this?"

"Because," replied Jukes, "as I said at first, you've got education, which I haint, and ain't got no war record, which I have, and which prevents me seein' lawyers and judges and sich, which I have always regarded as my natural enemy. I want you to convince her I'm right, fight this will case, get her the property so's I can have three weeks run over them grounds without any fear of the police, and I'll give you a fair divide of the plunder."

Randolph's eyes glistened, and Jukes saw he had hit the mark.

"You needn't answer now," the latter hastened to say; "just go and talk business to her. Give her your views as a business man, and here's another inducement—tell her after I've had my fair chance at the treasure vault I'll leave her forever—go to Brazil, and maybe buy an island in the Pacific to end my days in peace where I may never see any women, and may never be tempted to do one of them a favor again."

With this Jukes arose, clapped his hat on his head, shuffled to the door, unlocked it and rolled out of the room, leaving the agent and the "star" together. The next morning they were seen to join the old sea dog at the station, and the three took a train for New York, the "star" and her agent in company, first class, and the star's husband alone in the common smoker, puffing his black pipe.

The handsome young agent had won his "star" over to his way of thinking, and, with her aid, there was scarcely any trouble in recovering the estate. The next summer the old house was fitted up, and Sylvia had installed herself there with a troop of servants. Old Jukes had disappeared after giving her the will and seeing Randolph set the suit in motion. One day, however, shortly after the old house had become the domicile of the actress, the agent, who was the most frequent visitor there, encountered the monster making his way across the lawn, staggering under the weight of a heavy trunk which he had carried from the station. A cart followed shortly after, with several boxes and bags of mysterious shape. The old man was radiant as he rolled up towards the house and set his burden carefully on the gravel walk before his beautiful wife and her dapper agent. He saw the look of dismay on Sylvia's face, and shrugged his shoulders. "Don't be afraid," said he; "I haven't come to stay. You've won the case, and I'm here to have my three weeks' diggin', and then I'll be off for good. My luggage may look considerable, but it ain't—it's only a tent and mining tools."

The very next day he beckoned Randolph to come out to him in his camp on the shore. There he saw him, weary, toll stained and in high excitement. He had hauled from an excavation in the rocky side of the bank, four immense iron bound boxes, and showed handfuls of tarnished jewelry and blackened coins.

"Half is yours," said he; "for the present I want you to help me to drag this to a hiding place in the woods."

After this and half a dozen other boxes had been dragged out and hidden, the agent examined the vault. "Why, you can't do this alone," said he, "the place is filled with tons of broken rock and rubbish."

"Alone or not at all," growled Jukes. "Tomorrow I use the dynamite—then you'll see. But you must manage to have a chair or a jamboree, or some kind of a rumpus at the house, that will call attention away from the noise of the explosion. And see here—keep them servants from pryin', and you'll be rich sooner than you hoped for."

Randolph readily promised this, and gleefully hastened off to invite a company of gay rascals to make noisily merry with him the next day, on which it had been so confidently predicted his fortune should be made.

It was a merry company that came in response to Sylvia's invitation—a merry and a noisy, withal. And didn't they make the welkin ring! The business manager of the revels was Randolph, of course; for Sylvia was not expected to produce so unprofessional an entertainment as a husband, and he had his reasons for keeping the pace a lively and a noisy one. Several times he heard a faint boom from the direction of the camp, and he knew that Jukes was blasting his way to fortune.

None of the company could detect the sounds, confused as they were with the general noise of the merry-makers. So the day passed, and it was midnight, with the fun at its wildest. Suddenly there came a dull roar, followed closely by a shock that rocked the old house on its foundations, sent one of the tall chimney stacks crashing to the ground and crushed in the window panes on one side of the house. All the guests rushed, in a wild panic, out of doors. Away in the direction of Jukes' mine, was a bright glare, lighting up a cloud of thick white smoke which seemed to hang motionless there. It was useless to attempt to restrain the guests; they rushed as one man to the scene of the disaster, and Randolph followed, wondering what Jukes would say to him for letting them go.

Before they reached the shore the truth dawned on him. The camp equipment of the treasure hunter had been consumed by fire. Not a vestige remained. The vault had been obliterated. There was nothing now—only a yawning chasm—and for rods around the earth had been torn up by the premature explosion.

But Jukes—where was he? His mangled body



GEORGE BACKUS

corner of the cellar. "What's got you?" I says. "I'm sinkin' into the ground," says he; "pull me out!" I hurried over to where his voice came from, and something grabbed my ankle. It was Bill's hand. A big stone in the cellar floor had given way under him, and he was droppin' into a big well hole. His grip loosened, and he slipped away with another yell, and a great clatter of stones. My heart stopped beatin'. He was dead for certain, I thought, for it came into my head that this was the regular buryin' trap for the old hag's victims. She's got us again, thinks I, when comes a hall from Bill in the hole, that set my heart throbbin' again. "Hey!" says he; "come down here with me." "What should I do that for?" says I, gettin' mad at his selfishness. "Why, to get to the open air," he says; "there's a tunnel, and I can see somethin' like daylight a long way off!"

"I dropped into that hole as quick as a wink, and sure enough there was what had been the entrance to a tunnel, but now almost entirely caved in, but, just as Bill said, you could see a faint streak of daylight a long way off by peerin' sharp through the little opening that was left. We put our heads together, and finally agreed, as a desperate last chance, we must wriggle through it somehow. It was hardly large enough to let a cat through in some places, but by scratchin' and squirmin', and lyin' flat on our faces to pull through the narrowest parts, we finally came through to the rock, or within twenty feet of it, in a place where we could stand nearly erect. We could see the light coming in a thin thread through a crevice, but not an inch further could we go. It barred the way to us more perfectly than if it had been the door of a jail. 'Well,' says Bill, 'I'm blest if it isn't, sure enough, that same old rock that we've been diggin' at for two weeks. We wanted to get in and couldn't, and now we're in we want to get out and can't.' I was hopplin' mad. 'It's a regular trap,' says I. 'We can't even turn around and go back.' 'Who wants to go back?' says Bill. 'Here's where the treasure is, and we've got what we come for. Now's the time for our fireworks.' He was ahead and I couldn't hinder him. All I could do was to back as far into the hole as I could, while he went forward. I heard him striking a match on the rock that

the daylight a sort of vault, and Bill paused to peer into it. 'We've got it!' he yelled; 'here's my partner's treasure! Here's Kidd's plunder.' I didn't look his way, for I saw a spark near me, and I thought of the second cartridge. It hadn't gone off yet. I called him to follow, and dashed through the opening into the air, falling half suffocated on a pile of rubbish just as there came another explosion, blinding the air with stones and dust.

"When I came to it was night. I called to Bill, but he didn't answer. Then I remembered the explosion, and I knew where my poor pal was. Yes, Bill was buried under tons of earth, and the opening by which I had escaped was all closed up again. I wouldn't leave the place for a week. I was determined to have Bill out. I stole a shovel and a pick, and worked night after night, but I couldn't find the passage again. Then I tried among the rocks half way up the bank, and by wonderful good luck managed to open a crevice cracked in the roof of the vault by the explosions—the same vault Bill was goin' to inspect when the tunnel was blown down on him. It was badly wrecked, but I managed to drop through the opening, and found I filled, not only with broken masonry, but there were several old sea chests and iron bound boxes stickin' out of the heap of rubbish. These contained the plunder—either Kidd's or Bill's pal's. It didn't matter to me. I took all the jewelry and money I could stuff into my ragged clothes, and made tracks, after carefully concealin' the hole. I expected to return some day, dig out Bill, bury him decently, and get at the other chests of plunder, for I could reach only one iron box, and I knew there were lots of them under the ruins of the vault."

"I left the country—went to South America for a while and enjoyed life; for I had lots of money and jewels that were as good as gold, though I didn't dare work any of them off here, for fear my war record might rise agin' me, and I might lose all. After five years, though, I got homesick, and I had some anxiety about the baby; so I left my plantation in Brazil, and came back. There was the rusty old maulman the same as ever, and the tons of earth under which poor Bill lay buried were still undisturbed. There, too, was the chink in the rocks

She died without sayin' an intelligent word, leavin' our baby there, to the mercy of the world. I determined to adopt the little thing, and after gettin' into my hands the will that had been made by Abijah Revere in favor of the child I bore the expenses of the funeral, told the neighbors I was the brother of the dead woman, and there was no more inquiry made."

"I called the little one Sylvia Revere—you see she owes me even her name, as well as her life and everything else—went back to the house, locked it up tight, broke into my treasure vault again, and then back to Brazil for ten long years."

"At the end of that time I came back and claimed Baby, who had grown into the beautiful young woman you see. I told her how I had befriended her, and in a sudden fit of gratitude she agreed to marry me. But after our marriage, when she heard the whole story, and learned she was not the daughter of Abijah Revere, but the legitimate child of some rich family, and had been stolen from her dead mother's arms to aid in a fraud, you should have seen what a fury she got in. She commanded me to learn who her real father was, and to restore her to him. That was out of the question, and she soon saw it herself. Then she swore she would never touch a dollar of the money nor an acre of the property willed her. She would have torn the will if I had not kept it in my own hands. As for the old house, she refused to go near it, and finally it was occupied by some of Revere's distant relatives, who have begun dividing the estate among themselves. She insisted on earning a fortune for herself as an actress. You see how badly she has done in that attempt to be honest, as she puts it, and you know what a pretty fix she would have been in, many's the time, if I hadn't come to the front with liberal backin' in the past two years."

"And now that it's necessary to help me save myself from ruin, what does she do? Does she do the right thing without a word? Not a bit of it. Here's how it is: The old house was vacant until about a month ago, but then the heirs got a tenant for it. Now the grounds are patrolled by dogs, and I am shut out altogether from my treasure, without mentionin' the hopelessness of even gettin' poor Bill into a decent grave. A week ago, when I had

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some faint horizontal lines and a small dark speck near the top center. The right edge of the page is dark, suggesting the binding or the edge of the book.

IOWA

people in line, which also included about one hundred and fifty members of the Springfield Lithophilic Co. Col. Morton, manager of Miner's Opera Theatre, brought out a coffee house, filled with food and music, and the Eighth Avenue Theatre joyously turned out in line shape, led by Bent's Band, of this city. Edward Weeks was chairman. The Fifth Avenue Hotel, Theatre House, their full complement of attaches, Mr. Miner others made speeches.

JOHN'S MUSEUM.—Several novelties were introduced for the first time to Manager O'Sullivan's. They include the Japanese Dancing Girls, Ghost Show and Culp Bros.' Holland Band. Zazu, Zulu chief, also appeared on Nov. 12. In theatricals the stage stock are appearing in "Silverstar, the Avenger."

FRIDAY ENTERTAINMENTS on Nov. 11 included fourth of the series of concerts by the Melba Concert Co. at the Metropolitan Opera House, and the Baltimore's band of the Academy of Music and a lecture on "The Bible," by Col. Robert G. Verrell, at the Star Theatre.

as established

ed this week for the first time to Manager Boris' sons. They include the Japanese Dancing Girls, Ghost Snow and Culp Bros.' Holland Band. Zaza, Zulu chief, also opened here on Nov. 12. In the theatre (Lattie Stanley) the stock are appearing "Silverspur, the Avenger."

UNDAY ENTERTAINMENTS on Nov. 11 included fourth of the series of concerts by the Melba Concert Co. at the Metropolitan Opera House, a concert by Glimore's band at the Academy of Music and a lecture on "The Bible," by Col. Robert G. Grosell, at the Star Theatre.

Leavenworth.—At Crawford's Grand Opera House "A Back Number" had good business Nov. 2. The Iowa State Band had small houses 3.

CHICKERING HALL.—The Philharmonic Club of Detroit gave an excellent entertainment to a large house 6.

NEW YORK STATE.

audience, to present week will be even
successful than the preceding one. Weber &
a new sketch, which they presented here
at time. It is a burlesque on the bowling
made a hit John Hopkins' Trans Oceanic
as the attraction last week. The French
May 19, Irwin Bros.' Company id.

KANSAS.

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WORLD PLAYERS

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— It is announced that Manager John H. Russell suffering from a serious attack of nervous prostration and will be taken to a sanitarium for treatment. Too close application to business and business reverses are said to be the causes of his breakdown. Russell's Comedians distanced Nov. 11, Philadelphia, Pa.

— Notes of "Our Dorothy" Co.: We are now in

heart of Eastern Arkansas and playing to good uses nightly. Rosebank Dale joined at Newport and is doing advance work. The members of the company presented Manager O. H. Johnstone with an engraved cane at Jonesboro. Hugh L. McKay made the presentation speech. Ingraham's "Little ole' ole" band is drawing good. Eddie B. Rogers

—The Castle Square Theatre, Boston, Mass., was dedicated Nov. 12, when "Capt. Paul," a four act patriotic drama, by E. E. Rose, was acted for the first time on any stage.

— Rose Coghlan will soon produce a new play written for her by Mrs. Pacheco, entitled "To meala."

— Annie Lloyd is said to be meeting with success in "A Trip to the City" Co.

— D. H. Woods, manager of Jas. R. Waite's Western Comedy Co., reports business as flourishing.

— Little Lewis is the star, supported by W. J. Higbee, E. Sterret, Walter Woods, Eugene Edsworth, T. J.

— "The Land of the Living" was acted for the first time on any stage at Morosco's Grand Opera House, San Francisco, Cal., Nov. 12.

— Stuart Robson's new play, "The Interloper, or

— Notes from the Minnie Seward Co.: This company, instead of closing during the exciting election time, canceled a number of large towns and

At the time to excellent results in several small towns of Northern New York. Miss Seward has purchased A. St. Lorenz's interest in the company, and that gentleman is no longer connected with the row. A. J. Wilder continues as business manager. — Leonard Greene will close with the James Spring Co. on Nov. 23.

— Notes from Bates Bros.: "Humpty Dumpty"
No. 1: Business continues good. Kitty Sharp has
been obliged to lay off on account of sickness, but
on the road to recovery. Mrs. Chas. E. Colby
visited her husband for a visit. Our band is mak-
ing a hit. We make the news agents' lives miser-
able when they receive the "old reliable" if the

- Guy L. Field joined Geary's Stock Co. at Findlay, O., Nov. 9, for juvenile, light comedy and characters.
- Bob Vincent informs us that he has reorganized the "Condemned for Life" Co.
- Note and roster of "A Liberty Bell" Co.: Our

—The Richardson Theatre, Oswego, N. Y., is making a compilation, and it is expected to be the best of the kind.

— Kate Claxton has purchased "My Lady Reckless," a play which Arthur Forrest is said to have secured for the Music Department, and which she will

— Madge Torrance is playing "Bowling" with M. Leavitt's "Spider and Fly."
— Edward F. Davis writes us that it was not his "T. C. U." Co. that played week of Oct. 28 at the Robinson Opera House, Cincinnati, O., but was a

— We are informed that Manager George A. Baker, of the Baker Opera Co., on Nov. 11, left Newport, R. I., where the company was playing. Our informant also states that the members of the company had not received their salaries for last week. It is surmised that Mr. Baker intends to

— Louis Hartman tried his new three act military drama, "Foiled," at the Lido Opera House,

—Notes from Fred D. Stradlin's Bates Brew.
 "Humpty Dumpty."—We are now in our
 fourth week, and are playing to tremendous bust-

es in Pennsylvania. The Clown Band makes a novel street parade, and is a big drawing card everywhere. The company numbers thirty people, and the pantomime is staged with a full line of props, mechanical effects and trick scenery, and is under the personal direction of Chas. Ravel, assisted by such clever people as Rosalia, Lucier

raffin, H. D. Bunnell, Frank Allen, Max Hugo, James Mason, F. E. Jones, William Ashton, Harry Ashton, Lucille, the Sisters Carnazza, Pyrendable, the La Parde troupe of dancers, H. A. Hinkle, E. L. Schmelloth, H. T. Lynch, Chas. Westervelt, Chas. Zeiter, Fred Warren, A. Smith, Tom Mueller, F. Whitlock, E. A. Spicer and F. A. Scar-

— Little Georgie Huntington will start on her tour Nov. 22, giving parlor musicales and drawing room recitals. She is booked for private engagements with Fred D. Straffo, solo proprietor and manager; A. L. Bloodett, general agent; Herbert Wallington, assistant agent, and the trick donkey, Laramantha.

—Owing to election excitement Douglas' Comedy Co. has closed temporarily in Durango, Colo., where

— M. Douglas will organize a stock company to open the new Durango Opera House. Manager H. L. Rice is having his house equipped with Soeman & Landis' scenery and electric lights.

— Clara Cubett and child, Jack Palmer and Burt Andrews go with "In the Tenderloin."

— George Dickson joined the Fetter-Bellevue Co.

— "The Brownies," now being played at the Fourteenth Street Theatre, this city, has been rewritten by Gen. McDonough, and the new version was presented for the first time in Boston, Mass., Nov. 10.

— Ada Gray, who is lying idle in this city this week, plays at the Grand Opera House, Boston, Mass., next week.

— L. W. Browning arrived in this city Nov. 10, having left the Katie Emmett Show in California. Geo. W. Sydney, from the same company, arrived here 5.

— Charles T. Nichols for the past four weeks has been lying ill at his residence in this city. He was taken with pneumonia, from which he recovered, but going out he had a relapse, and on Nov. 19 was in a critical condition.

— Fred T. Hann joins Noss' Jolliffe's at Wilmington, N. C., Nov. 15. The company report making

money and say they are offered return dates with guarantees.

- After the evening performance of Marks Bros.' Co. at Pembroke, Can., Nov. 19, the members of the company were banquipped by the proprietor of the Copeland House.
- Sidney Booth was added to the James O'Neill

— Stella Rees plays with Harrigan's Co. for three weeks, commencing Nov. 12, as Laura Cogswell, in "Old Lavender."

Byron Chapin, Francis X. Roy, Lawrence Reed, Ben King, Cecil Chapin, Hetty Duncan Chapin, Midget West, Little Marie, Mrs. Della Mook, and Lettie, with Prof. R-X and S. J. Mook. They are playing Wally West's comedies, "Politics" and "A Fonzanza," Harry Chapin's comedy, "A Discontented Wife," and Ceylon Chapin's melodrama, "The Tender, Southern, Man-foe, Man-kill, Wally West and Harry

— **Roselee Knott** has been transferred from "Old Glory" to "The Cotton King." Edward Knott is also with the latter.

— **Mark Thall** is in this city, seriously ill.

[CONTINUED ON PAGE 194.]

MISCELLANEOUS

NOTES FROM METTE BROS.' BIG NOVELTY CO. AND CAR
nival of Fun—We are now in our second week, and

THERE IS BUT ONE VAUDEVILLE THEATRE IN MILWAUKEE PLAYING AND

**PAYING FIRST CLASS COMBINATIONS AND ARTISTS.
AN ESTABLISHED FACT, NOT A PHANTOM.**

ENTERTAINMENTS AND ARTISTS.
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UNDER SAME MANAGEMENT.

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B. F. KEITH'S NEW THEATRE, Boston, Mass.
THE BIJOU, Philadelphia, Pa.;
B. F. KEITH'S OPERA HOUSE, Providence, R. I.
AND
B. F. KEITH'S NEW UNION SQUARE

HOME OF MR. KEITH'S ORIGINAL
Continuous Performance.

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H. R. JACOBS' THEATRE
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 Matinees.
Monday, Thursday and Saturday
 The Peerless Queen of Comedies.
"JANE"
 Next week "THE POWER OF GOLD"
TONY PASTORS' THEATRE
 14th st., between 3d and 4th ave.
MATINEES TUESDAY AND FRIDAY
TONY PASTOR AT EVERY
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